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Emotional bathroom design to an Estonian family home

Thesis

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Thesis Abstract

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This thesis focused on creating a bathroom interior design concept for an Estonian family residential house. The cooperative company in this project was the Palazzo Interior Design Company, which is based in Estonia. Palazzo designed the interior of the rooms in the rest of the house.

The concepts were done by considering bathrooms from emotional, visual and personal aspect. The research for the background information considered studies about bathrooms, emotional design, Estonian history and culture and the interiors in Estonia. This information was the base for the concept design. All the studied materials were combined into the final concepts. The design work also included sketching, trend observation and collages.

Two Estonian designers and a contemporary Estonian family were interviewed. The purpose was to get to know the people for whom the concepts were designed.

The solutions of those concepts were versatile. Three different concepts with different themes allowed the family to choose a suitable concept for them. The concept presentations consisted of 3D drawings, chosen fixtures and furniture collages and the list of existing and chosen elements.

Keywords: emotional, bathroom, Estonia, interior design

SEINÄJOEN AMMATTIKORKEAKOULU

Opinnäytetyön tiivistelmä

Koulutusyksikkö: Kulttuurin yksikkö

Koulutusohjelma: Muotoilun koulutusohjelma

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Opinnäytetyön aiheena oli suunnitella virolaisen perheen omakotitaloon kylpyhuonekonsepteja. Yhteistyöyrityksenä toimi Palazzo Interior Design Company Virossa, joka on suunnitellut sisustuksen muihin talon huoneisiin.

Konseptit perustuvat kylpyhuoneen määrittämiseen emotionaalisen, visuaalisen ja henkilökohtaisen näkökulman kautta..

Tutkimuksen taustatietoa on hankittu kylpyhuoneista, emotionaalisesta suunnittelusta, Viron historiasta ja kulttuurista sekä virolaisista sisustuksista. Tämä tieto on ollut pohjana konseptimuotoilulle ja sen perusteella on tehty kolme konseptia. Suunnittelutyöhön sisältyy myös luonnostelu, trendien tarkastelu ja kollaasit.

Työ sisältää kahden virolaisen suunnittelijan haastattelut ja asiakasperheen haastattelun, jonka tavoitteena oli tutustua kenelle ja kuinka konsepteja suunnitellaan.

Tuloksena on muunneltavissa olevia konsepteja. Kolme erilaista konseptia erilaisilla teemoilla sallivat perheen valita sopivimman konseptin juuri heille, johon samaistua. Konseptit esitellään 3D piirroksin, niissä käyvät ilmi materiaalit ja värit. Kalustus on esitelty kollaasein ja lisäksi on tehty lista valituista elementeistä.

Keywords: emotionaalinen, kylpyhuone, Viro, sisustussuunnittelu

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INTRODUCTION

The bathroom is one of the most important rooms in the house. This room is used to start and to end the day. Creating interior of a bathroom depends of cultural and personal background and preferences. Yet, a few years ago bathrooms were small and mostly considered only a functional aspect. Today bathroom has an important role also from a visual and emotional point of view.

This thesis concentrates on designing concepts to a bathroom interior in an Estonian family house. In the thesis following subjects are going to be studied: emotional design, Estonian culture and habits and the family background and lifestyle. These subjects will be as a base for creating the concepts of interior design. The goal is to create interiors, where object and environment have been considered from personal, emotional and cultural point of view. Final concepts should accord with the studied material and fit in with the nature of the family.

The bathroom is situated in a house designed by Palazzo Sisustussalong OÜ in Estonia. Palazzo has designed the rest of the house interior of the rooms. In this thesis, only a second floor bathroom of the house is designed. It is going to be a compliance with a design in the rest of the house. The purpose of this work is to create suitable concepts to the family and design innovative bathroom concepts from the cultural and emotional aspect.

1.1 Background

I have a little background in researching bathrooms and designing concepts to previously given environments.

My last project about bathrooms concerned the factors that tend to affect bathroom experience. The goal was to research objects and elements in bathroom and their effect on the user. Research gathered information about bathroom as a room which is has a fixed functional roll in the house and its

features, history and influencers in bathroom as: water, sanitary ware, human dimensions and space planning, bathroom lights and colors.

In the work I was researching as previously mentioned, effects on bathroom experience and emotions they may create depending on the person and personal physical and natural condition. The research consisted of written sources, questionnaire about bathrooms, and interview with interior designers about bathrooms by their perspective and bathroom comparison with the goal to find out about the common mistakes made in bathroom design.

As a result I found out that it was very common to fit a lot of elements to a generally small room, and it could often leave a cramped look and incorrectly functioning space. To create an emotionally pleasurable environment, objects and elements have to relate with personal needs, wishes and emotional state related to these objects.

In my previous studies I also have made a project about children public toilet to kindergarten. It was done during my exchange period at Escola Superior de Disseny in Barcelona in Spain. During the project I made a concept of a sanitary ware element to the toilet and concept of interior design. Age group was 3 to 6 year-old children. Concepts were done for Roca, which is very well known sanitary ware producer in Europe. In order to get to know Roca better, we collected the information from their webpage about the product they do and materials they use.

As a starting point of the project, we visited kindergarten, chosen by ourselves; for example, I visited Visiting Elementary School 'Acàcies' (St. Marti) in Barcelona. The purpose of these visits was to observe children in the class and in the bathroom; to take exact measurements and photographs of the toilets and interview with the educators. The visit to elementary school lasted a day. The measurements of the room were needed because of our task, which was, making an interior and the concepts of element to the existing bathrooms. Next, we needed to do further research about our age group and children behavior in the environment. The goal was to create a new and innovative space that could also teach children to behave in the bathroom, for example, not to forget washing their hands after having used the toilet.

In creating an interior we were able to use all the existing elements on the market. We also did a market research. Our task however, was also to create a concept of at least one bathroom element, and for that purpose, we did another research on possible materials used in designed concepts. At the end of the course we did a presentation of our study process, our concepts and its features.

While in my practical training working experience I did a small bathroom interior design for a private home. I did a small concept about the required bathroom, with existing elements and materials available on the market. My work was to choose the elements to the bathroom and to do space planning. During the work I was supported by my trainer.

2 BATHROOM

The main purpose of the bathroom is to serve as a room where people can take care of their personal hygiene. Bathrooms throughout the centuries have been valued, in some countries more, in some countries less. Romans and Greeks known for their bathing culture, for them bathing also held a role in socializing. When today's bathroom is more of a place where to find privacy, for Romans it was the opposite, it was the place where they communicated, discussed politics and subjects that were on agenda at the time (Kimmel 2010, 7)

Today's bathroom is something personal, intimate and it is expressed by individual choices in design and decoration. Withers (1999, 9) claims that bathroom is seen as a space that has a lot to do with human psychology: self-observation, being naked, and privacy. Hanan (2000, 71- 73) explains the effect from space, colors, lights and sound in bathroom, that also have psychological influences to human.

Considering the needs of a user and the functions of the desired bathroom, they are the bases for designing a bathroom. In order to get an emotionally satisfying space, there are lots of things to be considered. Lee (2007, 84-132) describes the use and placing of materials, fittings, elements, ergonomics and space planning; these are the objects that should be viewed by emotional aspect, not only visual and functional.

Bathroom essence has become important. People have discovered new features and opportunities that it can offer, and what any other room in the house doesn't provide for them. Hanan (2000, 10) and Withers (1999, 40) are both claiming that in the past, bathrooms have generally been the smallest room in the house and haven't been valued as they are now. Conran (2010, 10) also describes the main changes in bathroom design, while supporting the previously mentioned text and adds that bathrooms also have become an object of interest for designers in current times. Bathroom essence hasn't been considered much before, even though its existence has been obvious, and in general has been taken for granted. Today, people are starting to admit more about their personal needs and the multiplicity of materials that are available, gives a challenge for designers. They have to consider how to satisfy the demanding user and themselves.

According to Watkins (Lodging Hospitality, Feb. 2004) many people that have visited a hotel and have seen something attractive in the bathroom, are also more likely to buy same fitting or element later for their home. Many hotel bathrooms are overly luxurious and professionally designed, similar to spas, which actually provides a relaxing environment. This experience for a user can be decisive for home bathroom design.

2.1 Bathroom trends

During the past years people have started to invest more to their health and wellbeing. Interior designer Suzanne Maviano (Kohler co., [ref. 30.03.2011]) says that nowadays people value more their homes and the time they spend in them. People also tend to design and decorate their homes in a more detailed way. Kohler co. ([ref: 30.03.2011]) compares Americans with Europeans. The Europeans find spa visits very important while in America it's not so popular. Conclusion to this fact is that Europeans are more likely to turn their bathroom into a spa- like.

Spa- like bathrooms are getting popular particularly because of the calming and pampering effect that they provide as well as being luxurious. Parker ([ref. 06.03.11]) describes the style of a spa- like bathrooms to be very Minimalist and modest, colors are more likely to be either very pale or very dark. The rooms are Minimalistic, particularly because of the well-designed objects in the room with a deliberate aim to let the objects stand out from the room, but also to combine all the object and elements as an entity.

During the last couple of years the design of bathroom elements has technologically improved a lot. Williams ([ref. 04.03.11]) says that high- technology equipment, which is meant for relaxing and enjoying the shower experience, has become very popular and most of these technological elements consume less water.

Features of a spa- like and technologically improved bathrooms might consist:

- large showerheads

- deep Vibracoustics baths
- bathroom speakers
- correct bathroom lightning
- heated floor
- tiles with organic texture
- washbasins
- natural materials

New technological innovations offer ecological solutions for water consumption, hot and cold water regulation; lights and fixtures. Natural materials are also very popular in bathrooms. Interior Complex ([ref. 05.04.2011]) writes about current trend, in which a lot of ecological materials, such as wood and stone, and renewed and recycled materials are used. Even old fixtures can be used to create ecological solutions. Ecological materials can create a stronger connection with nature which can make the bathroom experience more enjoyable. Kohler ([ref. 01.04.2011]) suggests using organic shapes to increase the effect of natural environment.

According to Canning([ref. 01.04.2011]), bathroom trends are being influenced from around the world, the rich and diverse global cultures are helping, to design inspired work from all ethnic backgrounds (Canning according to Racanelli, Style at home.com [ref. 01.04.2011]). This trend shows a clear interest for other cultures. People tend to travel more than ever before and interact with people in other countries. They bring souvenirs which they like with a background from other culture to home. This allows a home to become more personal and unique.



Figure 1. Minimalistic modern bathroom

3 EMOTIONAL DESIGN

3.1 What are emotions and emotional design?

Emotions are a state of organism that involves body reactions and has been perceived subjectively as some sort of a feeling, which by itself can lead to certain actions (Oatley 2006, 5-7). Seeing or physically feeling something can lead to an emotional reaction (experience). For example, seeing a snake in the forest may initially evoke feelings of being scared, which then transfer into fear and as an action fear alerts us to run away. Emotions and feelings are tightly connected, but they are not exactly the same, as often thought. Emotion as mentioned, is a state of organism, but feelings are thoughts that are unconscious as claimed by Pettinelli (2008, 4). Unconscious thoughts are feelings which on their own are creating emotions or evoking an emotional reaction, which comes from the visual aspect, which created the feelings in the first place. Emotions and feelings are the results of seeing or physically feeling something. This again can happen only when information from the visual material or physical connection is analyzed in the brain as a thought. This leads to the conclusion that feelings and emotions are evoked by thinking. Thinking transports the information and transforms it into an emotion.

Thoughts are private and guided by personal experiences. Every object and situation can evoke emotional reaction. It is not easy to understand emotions and all the complexities related to that. Ford and Forlizzi (2000, 420) are describing the communication between user and product with the following

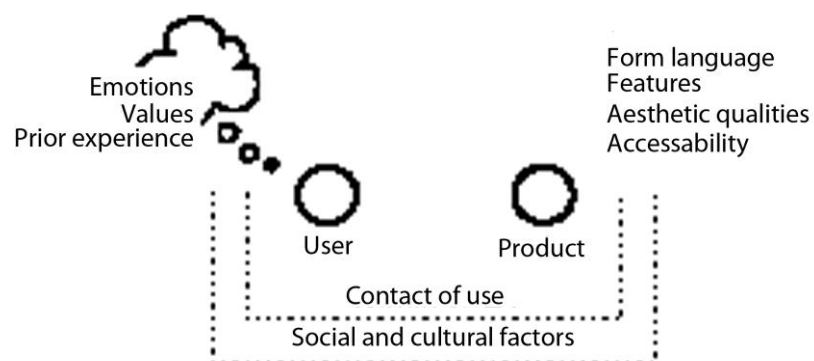


figure:

Figure 2. Influences on experience

The listed points here explain how the user and product connect with each other and the fields they pass on the way. The form of a product can create emotions for the user, for example, a Volkswagen beetle the look of which is sweet, almost like a creature and in most people it evokes trust.

Design is to solve problems, every problem creates an emotion. Most of all, design is for humans and humans are physical creatures and have emotions. Norman D (2004, 80) wonders, why so much design fails. He comes to the conclusion that many engineers and designers are being self-centered. Designers have access to various user researches and even have studied design for humans but despite all this available and relevant data; these studies and research haven't been used enough by designers. Information is there but it has often been rejected and thus, not considered as important and necessary. Keinonen (2000, 150) explains that all the information and research which have been made available to designers, have not been used as they are often hard for designers to interpret them and use it in their field correctly.

Designers often go only for the visual look and functionality. The needs of the user have been considered but still designers are been guided by their own vision and intuition (Kimmel 2011, 22). In the end, the user will be the one who uses the product and has a long term connection with it, so emotions and reactions are important factors to be considered if the user has a positive experience with the product. Takk (Diivan 2010, 41) says that childhood and surrounding environment shape our views and understandings about life and objects. If childhood creates a base to our emotional reactions, then by designing an object, the user history should also be studied. Furthermore, Norman D (2004, 65) gives a supportive fact to that as he says that memories can evoke strong emotions.

Norman D (2004, 65- 73; 82) brings out three levels of emotional design- visceral, behavioral and reflective, which are the factors to create and model everybody's experience about an object:

- *Visceral design* > Appearance. Design from nature. Gives prime reactions. Look, feel and sound are the main three physical features to describe the visceral level.

- *Behavioral design* > the pleasure and effectiveness of use. Functions the object fills. (Visceral and behavioral are subconscious people are not often aware of causes created by these reactions).
- *Reflective design* > is about self-image, personal satisfaction and memories. It is a base for behavioral and visceral level.

These three levels help to understand design and also to see if a design has failed in emotional aspect or not. Clearly they also explain that a design is more than just a visual component, it is all about emotions, which again have been created by the look. The emotion is the end phase of physically experiencing something and decisions have been made. For example when buying a red Cadillac, it looks attractive and if it gives you a positive feedback by creating positive emotions. This will help the user decide whether to buy the car then if only the visual look was considered.

Emotions, feelings and thoughts have been studied for centuries. It is hard to be totally accurate in these fields as `the right` and the only theory has still not been written because in this subject there cannot be right or wrong. It deals with logic, personal translation and personal experiences.

3.2 How interiors are creating emotions?

A room serves a certain need; interior design is a tool for serving this need. For example, a bathroom has its own features and characteristic, it has special tasks to fill, like kitchen or other rooms, but they are different from each other because of their functionality and purpose.

The full interior consists of color, materials, furniture, light, fittings, finishes decoration elements (Bureau of Labor Statistic 2009 [ref. 28.02.2011]). Combination of them and the functions they fill, create the overview which is perceived as an entity. Materials, light, fittings, object, etc. and their placing, need to be connected with each other in order to be able to perceive it as an entity. An object can create an emotional reaction, also space or a room has the same effect, as it is one large entity together with the objects.

Every object has its character and evokes emotions like previously mentioned; in the room where everything has to work together; it is important to understand every piece and its nature. Even emotion and feelings are personal. There are, however, some things, where common feeling can be similar. For example, concrete as interior design material can leave a cold feeling, or red color can be stimulating, or a really bright light may be unpleasant (Kimmel 2010, 13-15).

Interior designers use different materials to manipulate the room. They design it according to the clients need. Conran (2004, 180) explains how wood can feel sensual and gives a room a cozy feeling, not only the visual part of the wood creates all this but, also the texture of wood, as it feels warm and nice. Wood can also represent a connection with nature. By manipulating the room, the feelings and emotions have been created; different styles, such as Art- Deco, Arabian style, Minimalism etc. With the whole nature they represent the functional atmosphere, where every object is strongly connected with each other.

Following interior is Sydney Seafood School. This is a good example of emotional interior; there design serves its purpose and supports required functions and tasks, as it is meant to function as a learning environment.





Figure 3 Sydney Seafood School

Materials, elements and the purpose have been well combined with each other in this design. Location of the school (harbor), fish art on the walls, sea creatures resembling lamps, fish leather wall covering, all these details make interior to look unique and personal(The Cool Hunter, [ref.06.04.2011]). The space planning solutions have made the environment calm and relaxed and should improve learning. Warm colors add coziness and comfort. Interior is minimalistic but is still able to hold all unique elements and work together as emotional interior with a message.

4 ESTONIAN CULTURE AND INTERIORS

4.1 Culture and history

The republic of Estonia was juridically established in 1918 and was occupied in 1940 by The Soviet Union. Estonia got back its independency in 1991. During various wars in the past, Estonia has been invaded by many different forces from: Germany, Russia, Sweden, Denmark, Poland, Lithuania etc. Germany, Russia and Sweden have left the strongest cultural influence on Estonia (Estonica 2009, [ref. 02.03.2011]). As Estonia is a small country, it has easily been affected by the countries with larger and stronger culture. They have left their mark even in today's Estonia. Many buildings and infrastructure remain from the Russian and German engineers and architects. Estonian traditional dishes have been affected by various cultures and their beliefs and religion have also changed the Estonian culture. The general behavior and social communication have been copied from the majority of the people in the country at the times. Vanamölder (2009, 5-6) explains that the language in certain fields such as handcraft, church, religion and sailing have been affected greatly by the Germans.

The Estonian culture in the Middle Ages has been a peasant culture for a long time, even in cities they cultivated fields. However, life in the city and in the countryside was completely different; for example, in the cities there were various dishes to choose from, whereas in the countryside the variety was small and limited. Handy-craft was common, geographical location promoted fishing and Estonians were good ship constructors (Vanamölder 2009, 10- 12). Even in later period's handicraft has been very popular, when the occupation forces left, Estonia was in ruins, everything needed to be rebuilt by hand. When other countries were growing fast and were developing new mechanical machines, Estonia was far behind with tools and work which were to be done by hand. Even in today's Estonia there can be found a lot of different handicrafts.

In the old days in Estonia people's faith was based on the low mythology and spiritual creatures. Estonians was a nation of Paganism, and like other similar kinds of believers they worshiped objects from nature and they respected the

souls from their ancestors. They believed in fairies, spirits, mystic and magic. Everyday actions were guided by these beliefs (Vanamölder 2009, 14- 15). They celebrated many holidays; some of them are still celebrated today, such as “Vastlapäev” (Shrove Tuesday) or “Küünlapäev” (Candle Day). On these days people believed more in preventions than in a regular day. In a survey made by Eurobarometer in 2005 there were questions about peoples beliefs, 70% respondents considered themselves as believer, 16% said they believe in God and the rest said they believe in something supernatural, while in the a same report it was also stated that common religion in Estonia by 2005 is Lutheranism (Ringvee [ref. 04.03.2011]).

In the 19th century, during the French revolution, Estonia started to move towards to a modern European society and public formation. The birth of industrial capitalism brought along industrial changes. Cities were growing, people were moving from the countryside to the cities. Cash flow started to shape people's attitude and lifestyle. A lot of new and national independent organizations, societies and associations were created (Vanamölder 2009, 27- 33). As associations were created, many of them were illegal in the beginning because of the occupied forces, who wanted to the Estonian people to surrender their identity and will, but the Estonian people started revolt against their occupiers and they started to making real changes for better Estonia. By the end of the 19th century, the economical division between the peasants and the landlord were starting to disappear.

After the occupied armed forces had left, Estonia started to revert back to their old traditions, holidays, and even their language was reverted back, people wanted to start to build up the new country, new Estonian.

The Estonians have always been very proud and patriotic; they have fought for fatherland even when the victory has seemed impossible. With a strong love for their small country, Estonians fought for their independence and freedom. The country got back its independence recently and things have gone better with Estonia and they have finally started to develop its own unique identity. Today Estonia still depends a little on other countries but it is free, willing to grow and develop its own identity in the world.

4.2 Characteristic of Estonian interiors

The most common residential buildings in Estonia follow the functionalism. They are mainly built of wood or stone and were traditionally two-storied. These types of houses were built in the early 20's until the early 40's. The specificity of the interior was also low decorated ceilings (Eensalu 2011, 2- 3, 12, 23). Nowadays modern and innovative architecture offer variety among functionalistic buildings. Eensalu (2011, 7) describes elements that were required in these types of houses, such as antique furniture, chandeliers and tiled stove. Among the older generation this type of style still remains and is a common living environment for people aged 60 and over.

Up until the 18th century, Estonians who lived in the countryside generally lived in farm houses. Depending on the period, when farmhouses were built, some of them had auxiliary buildings divided on the site, while in other cases they were all joined together into one long building.



Figure 4. Sipelga farmhouse in Harjumaa in Estonia.

Lutsepp (Sirp 2009) writes that reviving of old houses, especially farm houses, has become a trend in Estonia, as people are starting to value Estonian folk heritage. These houses were built from wood, with wooden floor and walls. Rand (2010, Diivan) also tells about old houses and their restoration and she also adds that

people often save the old, still usable parts of the construction, furniture and details in the interior.

In the next photo we can see the interior in the old farm house, with today's design solution. The colors used here are white, as a contrast to natural wood. The used materials are mostly all natural. The interior is a little ethnical and provides traditional rural lifestyle.



Figure 5. Interior of an old farmhouse.

One element that has always belonged to a farm house was a fireplace or a stove. Sova (Ruum 2007, 42- 47) says that fireplaces and stoves are one of the main recurring features in Estonian homes. The fireplaces are usually made of bricks and clay and are often also plastered. The reasons, why fireplaces are so highly rated and popular, are the cold climate in Estonia and people having a real passion for natural fire. The fireplace also gives the home a cozy warm feeling. Kaminakeskus ([ref. 01.03.2011]) explains that a stove fills two main purposes; it heats up the room and allows cooking on the top of a flat surface. To Estonians a stove is associated with memorable times when the stoves were very popular and cooking experience was enjoyable in a different way.

Sova (Ruum 2007, 31- 72) claims that large windows and open spacious rooms are an important part in Estonian interior design, with the last couple of years these features have become more and more popular.

4.2.1 Questionnaire: Estonian homes and interiors

A questionnaire about Estonian homes and interiors were made with a purpose to find out characteristics of an Estonian home. For example, what kinds of typical design solutions, preferred tones, decorative elements, trends, materials and bathrooms people tend to have. In addition, people's awareness about design was asked. Two Estonian interior designers Kai Laanmets Artmeeter OÜ (Estonia) and Anneli Rand, interior design student in Euroakadeemia (Estonia) answered to the questions. Questions were done in Google docs and link to the questions were personally sent to them. See questions in Appendix 2 & 3.

Designers described that Estonian home contains lot of wood. In a traditional Estonian home, we can find lots of different elements and furniture from the past, a lot of furniture comes from the Soviet Union times. Traditional homes claim to be in lighter shades and this proximity to nature is achieved with the use of natural materials and lots of plants as a decorative element. In homes, especially where they still retain design from the Soviet Union times, it can be found many small decorative elements like statuettes and vases. The rooms leave a cramped impression. A common denominator is also a nonfunctional space and room planning.

Modern Estonian homes are rather minimalistic, but older people tend to create cramped rooms. In Estonia there are two extremes in interior design in residential buildings. The first so called extreme is a cramped traditional home and the second is a modern home with minimalistic style which often uses artificial materials in the interiors. Opposite to this type of traditional homes are modern interiors which are lacking the sense of real individualism

Colors in interiors are generally light, preferred are also wood and other warm tones. Tapestries are in light shades and with simple patterns. Very common tones used in the furniture are darker shades like black and brown. The current trend suggests clear colors and covering one wall with some tasteful wallpaper, when other walls are only covered with paint.

The Estonians are still a bit modest and not yet totally open for new innovative design solutions. But new design solutions are being discovered all the time and the general knowledge and awareness of design are growing. People are more open for new design solutions, when their home is being decorated by a designer. People, who design their own home interior, often prefer to use simple solutions.

As a dominant trend, homes have become very personal; design is guided by the user. Mainstream trends have been left a side; comfort and satisfaction are the main principles in designing a home. So according to this, old items with some historical background are highly valued, through these objects homes also become more personal and intimate.

4.2.2 Bathroom interior design

According to Laanmets and Rand (29.03.2011) bathrooms in Estonian homes are not yet considered very important from interior design point of view. Bathrooms have been considered more in the houses which interior has been designed by interior designer. With these new changing trends also in Estonian bathrooms have become larger in their size, but in older flats, bathroom still remain the same, small. Penjam in Õhtuleht ([ref. 04.04.2011]) claims that Gustavsberg came to the Estonian market in 2007 with a collection specifically designed for small bathrooms. Interiors on bathrooms have mostly been very light and with neutral colors; according to Rand (29.03.2011) the often used tones are white, light green and light blue.



Figure 6. Example of an Estonian bathroom

Adamson ([ref. 31.03.2011]) says that important part of Estonian culture is the sauna culture. Almost every residential house has one. Typical sauna in Estonia from characteristic is Finnish sauna. Generally houses and bathrooms are joined together. Bathrooms with sauna are traditionally more natural looking and ecological materials such as wood and stone have been used.

5 PALAZZO AND ESTONIAN FAMILY

5.1 Palazzo Sisustussalong OÜ

Palazzo is an interior design company and established in Estonia in 2004. Company's main products consist of offering interior design solutions. They also design and order custom made furniture. The interior design solutions that they have made in the past in some of these cases, they already have even started constructing or replacing the walls before choosing the small interior accessories and finishes. Palazzo cooperates closely with architects engineers and constructors.

Palazzo has made various projects, many of them are in Estonia but they have also have worked abroad, for example, a couple of houses which they have designed are in Finland and also in Russia. They not only design private houses, but they have also offered their solutions for hotels and offices.

Palazzo has cooperative partners from all over Europe; main producers and brands, they often use are: Softline, Floss, Tonin Casa, Printstone, De Dietrich, Du Pont and Corinto. In its design, Palazzo uses a lot of items from Italian producers, as they appreciate nice and modern design with high- quality materials and work.

5.1.1 Brief about the concepts of Palazzo

Palazzo's present project is a residential house in Nõmme (a district of Tallinn in Estonia). The whole interior to the newly built house will be created by Palazzo. This thesis concentrates on the bathroom interior design on the second floor. See the Appendix 1. Bathroom floor plan.

The design solution of the bathroom interior has to be identical with the rest of the design in the house, and the bathroom design requires solutions into details, such as fixtures, ceramic, soap holders etc. Products, fixtures and all the rest of the elements chosen for the bathroom concepts have to exist in the real world.

Required products and fitting in the bathroom are bathtub, shower, sink and cabinets.

The theme of the house is “nut” (hazelnut). Interiors are going to be in mild and soft tones; creamy and brown shades. The style is very modern and luxurious.. The products and elements are above average price range.

The concepts should be very creative and innovative, even brave. According to Palazzo, the concepts of the final bathroom design should be presented as 3D drawings and as collages with chosen products.

5.2 Estonian family

Residential house belongs to an Estonian family that contains four members:

- Father is 46 years old. Owns fish supply company
- Mother is 44 years old. Employed by the state, working as a consultant in Defense Committee. Goes to aerobic once a week
- Son is 20 years old. Studies Business and Marketing at the university. Plays football.
- Daughter 12 years old. Goes to elementary school. Goes to dance and singing courses.

5.2.1 Interview with Estonian family

Interview was carried out with a questionnaire. Answers were written down and combined in one whole text. Interview took place in Palazzo Sisustussalong in Estonia. See the questions: Appendices 4 & 5.

The purpose of the interview was to get to know better the family and their habits and lifestyle. The answers should give personal information about the family and its members. According to answers, the family wished for a concept design to the

bathroom and it should eventually meet their needs and wishes and should give a positive emotional impact

The family has been most amazed by African culture, by its different and interesting culture, 10 years ago husband and wife went to South Africa for the first time, and 3 years ago they have been there twice with children. While comparing Africa and Baltic countries, Baltics seem boring and very similar to Estonia. While travelling, they like to relax and enjoy themselves, but also to do sightseeing, relaxation is still number one activity on holidays. They are not major nature enjoyers but sometimes it may happen that in weekends they drive around in Estonia and discover new places and have a walk along a path. In all, parents spend long days working and do not often have time for proper cooking or sport activities. The main cook in home is mother and on weekdays she prepares quick and simple dishes, but occasionally during the weekends she might experiment with different tastes, depending on the mood and opportunities. They try to buy local products but usually they buy what is needed.

The majority time of the day for all the family members is spent outside of home and in evenings they like to relax and enjoy their home and family. Because shortage of time they decided to hire designers to design their future home interior. As well advance all little difficult works in previous homes has done by specialists in their field.

The parents of this family come from wealthy families. When they were children they were provided with lot of toys and they had mostly everything they needed and what was available on market at the time. Also now, when the parents have their own children, they have treated them in the same way and basically allow them everything. In home they also have small Yorkshire terrier.

Anniversaries, Christmas and birthdays have been celebrated traditionally with all the family members, friends and familiars, but in general they do not celebrate many anniversaries and holidays. Many friends visit them just only in birthdays. Normally they do not have many guests, except children who quite often invite friends over.

The family is hearty and healthy, nobody in the family has any disease, or seriously occurred illnesses and injuries. Mother is very youthful and takes good care of her look by having body treats, effective body care products and stylish clothes etc.

They would like to have warm and cozy, not very bright and colorful and neither not too light, nor too dark colors in their new bathroom. Both shower and bathtub are required. They wish that toilet is situated a little aside in order to have more privacy in case there is more than one person in the bathroom.

The main activities that will be performed in the bathroom are washing, tooth brushing, toilet using, shaving, doing make up and smarten themselves up, before they go out.

5.2.2 Leading points for concepts

Following points are the picked and considered points for designing the concepts, based on the interview with the family and the research about Estonia, design and culture:

- Family (4members)
- Africa
- Relaxing
- Bringing the nature closer (they claimed to be not nature lovers but this becomes of the lack of time when instead of going around they just rest and have time for themselves).
- Home
- Warm, cozy colors
- Not very traditional (family is rather modern than traditional)
- Luxury

6 DESIGN PROCESS AND CONCEPTS

6.1 Ideas, collages

6.1.1 First collage

In the first collage for the first concept, I have been tried to follow all the main points named above, but particularly the water and its essence in wild and in the bathroom were considered. A picture research was done by the following specific themes like luxury, water, and nature. This was combined with different pictures with similar features, which also follows the color combination, objects features and forms. See larger at the image of the first collage Appendix 6.

The spa stone in the sand represents luxury with its smooth pleasing texture from nature. The shape of the stone itself is already associated with the spa and its procedures. Even the texture of the sand grain can be smooth, but commonly sand is most associated with warm and the sun. Chocolate and coffee beans have a nice texture and they give off a strong smell that also strengthens their identity, these two are also luxury items. Water in the sea, in the hot spring, in the crater and also as a drop indicates the different spaces and environments where it can exist. Water by its healing and pampering feature is a strong element in the world.



Major tones that are positioning here are brown and turquoise.

The overall form of these objects is oval, roundish, curved, and organic. Also the texture of all the materials is generally smooth and pleasant, sometimes even warm.

6.1.2 Second collage

The inspiration for the second collage came from the research which was made about Estonian interiors and the previous interview with two designers. They described Estonian people to be very modest for new solutions but after seeing the final design solution they often consider it to be quite pleasant. See the larger image of second collage Appendix 7.

As with the first idea luxury was kept in mind in this collage. Luxury elements in here can be named vine, mussels and pearls but, in addition to luxury, there are also elements from nature. These tree elements on the white background often symbolize a great lifestyle.

Other elements from nature here are the tree and the white sand, which is very extraordinary and not very common. River with falling water, along with the movement of the vine in the glass are illustrating the movement of liquid. Correct and straight lines are considered in this collage.



The general impression of these colors is light with some soft pink, red, and brown. In the bathroom they might look a bit feminine but they can change the whole impression with some details that can also make the interior more neutral, but still warm, like it is expected to be.

6.1.3 Third collage

The last collage was mostly inspired with Africa, comfort and luxury. This theme was chosen because of the experience the family had visiting Africa. This trip has been very memorable for them and the idea was to bring their experiences into their home environment. See Appendix 8.



Africa is described with warm colors and tones, wild and rural lifestyle. Materials are very ecological and natural. The collage here should follow the African theme by the use of relevant textures, materials, colors and the environment.

A hut shows the ecological lifestyle, the same fact applies to the animals in the wild that are living in the nature. This environment is familiar to the natives, for example, animals living in the wild are comfortable by the surroundings. Africa, depending on the area, is different; in the jungle it's busy, full of creatures and the desert is empty and silent. For the third concept, it is considered minimalistic style, inspired with the desert.

The colors are to be warm with a shade of brown and yellow. The idea for the concept is to add some colorful details, with some patterns from the African nature.

There is a big difference between Estonian and African environment. To appreciate the existing environment, we need to create a contrast which helps to create appreciation for the differences. By creating this environment to people's home who can appreciate it more, then we might also start to appreciate more national and local cultural things.

6.2 Concepts

Illustrated 3D drawings don't represent the actual objects themselves but they have been chosen to represent something similar to the existing ones. 3D drawings and the lists of used materials and sanitary ware exist for real and can be found in the appendices section.

6.2.1 Concept nr. 1. Theme: Water

Following concept is seen in Appendix 9.

The main element on this concept is water. Its effect and essence have been supported with space planning, fixtures and fittings. The space planning of this concept is simple but functional. The room is divided into 4 spaces with certain tasks to fill and they are clearly distinguishable. The spaces are connected with each other by the "river", this means that they are connected with a green glass tiles to symbolize the water and its flow and move in nature.

The four fixtures that were required in the bathroom were bath, shower, double sink and the toilet. In this concept the bath is placed under existing window (placed in the wall opposite to the entrance) to have the ability to enjoy daylight or to observe the nature while bathing (second floor bathroom, house is surrounded by pinewood). A corner bathtub is chosen to allow a bigger ability to enjoy bathing and the features of water like in this case the occurring of bubbles, in order to have this Jacuzzi effect, an extra whirl system is chosen. This Jacuzzi is big enough to fit in more than one person. On the back side of the Jacuzzi, an extra wall is placed, with the same height as the bathtub, where the bath and shower mixer are fixed, because the original bath does not have the output for the mixer.

The extra wall also allows the user to store bathing and decorative elements. Creating of the wall behind the bath is guided by the idea to create a connecting line between all the fixtures in the room. The line is made up of small turquoise mosaic glass tiles and the line passes around the bath, under the storing seat and leads to the shower cabinet. The line continues on the other side of the room also

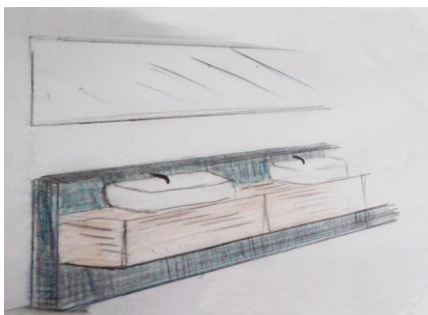
as a storing wall behind the sink base and storage it turns on the side of the sink and reaches inside the room where it becomes a dividing wall to separate and hides the toilet (slightly hidden toilet was one of the requirements for the bathroom design).

Next to the Jacuzzi there is a low integrated seat with an open storage. Seat storage is ergonomic and allows easily storing, for example, towels or the other bathroom accessories. The seat storage is made of mahogany and the toe is covered with turquoise glass tiles and is designed as a special order.

Moving to the side of the seat there is a shower. It is placed at the corner and is surrounded by walls and the door. The wall is made of glass and is with a radius of 50. The interior in the shower space is covered with the same turquoise glass tiles to continue the “river”, which are there to create a feeling like being one with the water while showering. The glass tiles should sparkle a bit in the light and with falling water. Inside the shower area there is a corner seat to allow the user to enjoy the falling water or just to rest. For the falling water effect a large shower head is chosen. A shelf to store the shower elements is next to the seat. The shelf also holds a shower mixer.

On the opposite side of the room there is a toilet, two washbasins and a cupboard. To divide the toilet from the rest of the room discreetly, there is a low wall between the washbasins and the toilet. The low wall continues behind the basins, which creates a shelving area. The length of the wall, which turns inside the room to separate the toilet, is not too long so it minimizes the distance between the shower and the toilet.

The following picture is a sketch of the low wall behind the washbasins. It turns after the second washbasin to right and inside the room about 900mm.



The dominant shape in the whole interior is organic, round, curved shapes which are manifested in sanitary ware, ceramic and space planning. The chosen taps, bath and shower mixers, wash basins, bathtub and bathroom accessories have a curved shape with an intention to make the interior to look softer.

The walls of the interior are covered with light creamy tiles, in order to make the interior look bigger and lighter. The mirror above the washbasin reflects the light from the window which also adds extra light to the room. The reason for covering all the walls with tiles is to avoid using too many different textures and materials in the room, to keep whole impression more minimalistic than stuffed. The floor is made of mahogany wood, also the seat, the sink base and the storage under the washbasin. Wood was chosen for the interior to make it more natural and to promote a warmer environment. After a shower the skin is moist and more sensitive to cold materials, for example, when comparing a floor covered with tiles with the wood which gives much nicer warm feeling. Wood as a flooring material is also chosen to make the contrast between the light tiles and white ceramic; it also brings out the features of turquoise glass tiles.

This concept differs greatly from a general Estonian bathroom by its space planning and dark strong colors. The use of wood in Estonian interior is very common, but as a new trend in the world, using wood in the bathroom floor is still very new to Estonians and even strange and frightening, mostly because of the lack of knowledge about existing solutions to make wood suitable for the bathroom. New furniture and bathroom fixtures in the market give the user limitless opportunities to create a bathroom for every kind of taste. In Estonia, the importance of bathrooms has not yet risen to an appreciated level. They often tend to use simple yet modest solutions.

6.2.2 Concept nr. 2. Theme: Lovely

This concept is guided by the physical pleasures from the objects in life. The bathroom interior is created to be more than just a bathroom which generally serves a place for washing and taking care of personal hygiene. See appendix 10.

Space planning is simple and yet functional. The room is divided into 3 different areas: toilet space, shower area and sinks and bath together creating the third space. They are separated from each other to make certain spaces to be more private. One wish from the family is to have a hidden toilet, as to achieve this; a space is created which can be closed by the sliding doors if needed. The same doors also apply to the shower area next to the toilet. These doors also allow closing the space totally or only partly as they slide on the two rails and pass in front of the two spaces. The toilet is placed in the end of the room and also its location makes it more private, like when somebody uses the toilet and somebody else enters then the other person is not immediately noticeable and that can prevent awkward situations. The glass used in the doors has a satin finish which creates diffused luminosity, person and the action behind the glass is barely noticeable. Glass with a satin finish is also chosen because the toilet is located behind the washbasin area and above it, there is a mirror which reflects the toilet and shower area. One more reason for the choice of the sliding doors is a large shower head in the shower area. Water can easily inundate the area in front of the sinks and the side of the bath. The large shower head is chosen because of the new innovative technology which allows the user to enjoy showering even more and making it even greater experience. The effect of the shower head imitates the rain. The speed of the falling water and the density of water jets can be controlled and set by personal preferences. The shower room also has a hand shower. Spaces with toilet and shower have been raised from the ground a couple of centimeters, with the idea to prevent the water running on the walking area and to separate these spaces from the dry area.

The bath is placed under the window, with the intention to allow the user to enjoy more the natural light and environment outside. The bath faces to the other side of the room where there is a decorative big mirror, which allows observation while bathing and also makes the room visually bigger and spacious. The end of the bath is connected with a long storage unit with drawers. The idea of keeping them connected and keeping the continuous line between them is to avoid objects from falling down from the cupboard to the gap which is between the bath and the storage unit.

The sink top is mounted on the wall and sinks itself are placed inside of it. This creates nice and even surface. The console for the washbasins is thin and space between the console and the storing units is large enough for placing things like towels or other generally used items. This kind of storing system gives also more space in the room and doesn't make it look too cramped and small.

Faucets and mixers are square and unusual. The faucet with running water creates the sense of the rainfall. The faucet makes the water flow visually attractive in the bathroom. They are flat from the top and make a great place to keep things like soap.

The whole look of the interior has straight and clear lines. The only three major round elements in the room are the washbasins and the toilet. Everything else is very clear and organized. This faceted look might look to rough and manly and to balance that there are tiles for the whole interior which helps to make the look soft and feminine. Mosaic tiles with 5 different tones; warm pink, brown and white shades are combined so that these tiles progressively get lighter from the floor to the wall. The tiles make the room look romantic and evoke the sense of a vintage style.

To add extra comfort to the room, a Barcelona seat next to the bath was chosen. The seat was chosen because of its material and the style it represents, which is also vintage. The seat combines with a long narrow furry carpet that leads to the other side of the room, to the big robust mirror. As the room is covered with glass tiles, the furry carpet adds the softness against the cold material. Considering specially the mother in the family who takes good care of herself and other family members who are also using the bathroom to get ready before going out, this bathroom solution is very relevant and should accord to their needs at least in a functional aspect.

Seat, carpet and even the heavy decorated mirror used in Estonian bathroom interior design are very unusual because of the bathroom essence that has remained only as a washing room for many years. These pieces of furniture that are brought to the bathroom are with a purpose to blur the contrast between bathroom and any other room in the house. Bathrooms have become places to

relax and to spend time. In this concept it is tried to explain and prove the features that bathroom can really offer.

6.2.3 Concept nr. 3. Theme: Africa

In this concept pervading and connecting theme is Africa. This theme is based on the previous interview with the family who has twice visited South Africa. The theme is reflected in the furniture, fixtures, materials and colors. The concept gathers the modern solutions and technological inventions guided by the current theme which are combined with luxury and comfort. See appendix 11.

The style of the room is minimalistic which is inspired with the desert. Objects in the interior are simple, soft and also with clear lines. The whole space planning is simple and leaves impression of a large spacious interior.

Bath and washbasins belong to the same collection and are made of composite stone. The chosen color makes them look very natural and inviting, from its form they are very organic. The extra large bath fits more than one person. The reason why these fixtures are chosen is because they fit very well with the theme as they look very natural. In this concept the bath is also placed under the window with an angle to position with its oval shape in the room.

The shower area is placed in the middle of the room. The back wall separates also the toilet from the rest of the space; toilet is located in the corner of the room. Another wall for the shower is made of glass which should visually keep the size of the room large. To not to minimize the room, the shower area does not have the closing door cover. It is just an open space, directed towards the bath. The side with a glass wall is a washbasin and the storing unit, above it there is a mirror that allows observation while showering. Front outside of the shower room, on the glass, there are two fixed tower holders on the height to cover up the person who is showering.

The toilet is hidden behind the wall as privacy is a priority in this concept. A multi-functional black toilet also offers urinal features. This toilet holds many new technological features; it has a seat heater, operational vacuum to quietly flush the

toilet, automatic cleaning system and many more. With a stationary remote control, all the settings can be made by the user's personal needs and preferences. This innovative toilet system has maximized the pleasure of using the toilet.

The African theme continues with the interior design materials, such as the tiles on the wall and wood on the floor. The tiles on the bottom of the walls are in crocodile pattern. The rest of the walls are covered with matching, water resistant and light vanilla paint. To make the contrast against these light walls, a dark African wenge as a floor covering is chosen. It is warm and supports the current theme.

To give the interior a more luxurious accent, all the taps, bath and shower mixer are with a golden finish, along with the mirror and towel hangers. The golden finish matches the whole interior and gives this a little twist of glamour into the bathroom.

7 SUMMARY

This thesis concentrated on creating bathroom interior design solutions for an Estonian family house. The background information was gathered during the whole work process. The used literature held the material in three different languages, which in the end was presented as a relevant text in English.

Bathroom design is very complex and requires knowledge about many things. All the materials and fixtures have to be considered with their relative features and suitability for the bathroom environment. The bathroom environment requires humid resistant materials. Generally, the small room has to fit objects, with all with their characteristic which have to complement with each other, by form and shape. These things have been considered while designing these three concepts. Choosing all the elements and materials with similar features for one concept, proved to be more complex and required a longer term planning than thought in the beginning. But as a result, bathroom concepts have been analyzed and worked through carefully by following all previously set requirements such as the emotional and personal needs and the wishes of the family. The concepts meet the family's needs according to the various researches that were done. Concepts are also functional and visually pleasurable.

The goal in the beginning was to create emotionally suitable concepts for the family. During the work, more research could have been done about the family members and their different personalities and backgrounds. Emotions tend to be very personal and different for each person. The questionnaire was created in order to get to know the basic and overall information about the family. This proved not to be enough to create a totally and emotionally considered bathroom for every family member's personality, and to combine it into one entity. The designed concepts followed the existing material and were the result of the gathered information. The concepts were also uniquely different from each other in order to offer the family the option to choose the best for their preference.

The assignments in this thesis have been very interesting. The amount of information that is relevant to the current subject is very wide and includes a number of different fields.

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Photographs

Figure 1: Minimalistic modern bathroom. Page 12. Available at:

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Figure 3: Sydney Cooking School. Page17. Available at:

<http://www.thecoolhunter.net/design>

Figure 4: Sipelga farmhouse in Estonia, Harjumaa. Page 20. Available at:

http://www.kv.ee/?act=object.show&object_id=1263307

Figure 5: Old farm house interior. Page 21. Available at:

http://www.artmeeter.ee/artmeeter/14_taluhoone_1.html

Figure 6: Example of Estonian bathroom. Page 24. Available at:

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Photographs in the interview with a family

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Collages

First Collage

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Second Collage

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Third Collage

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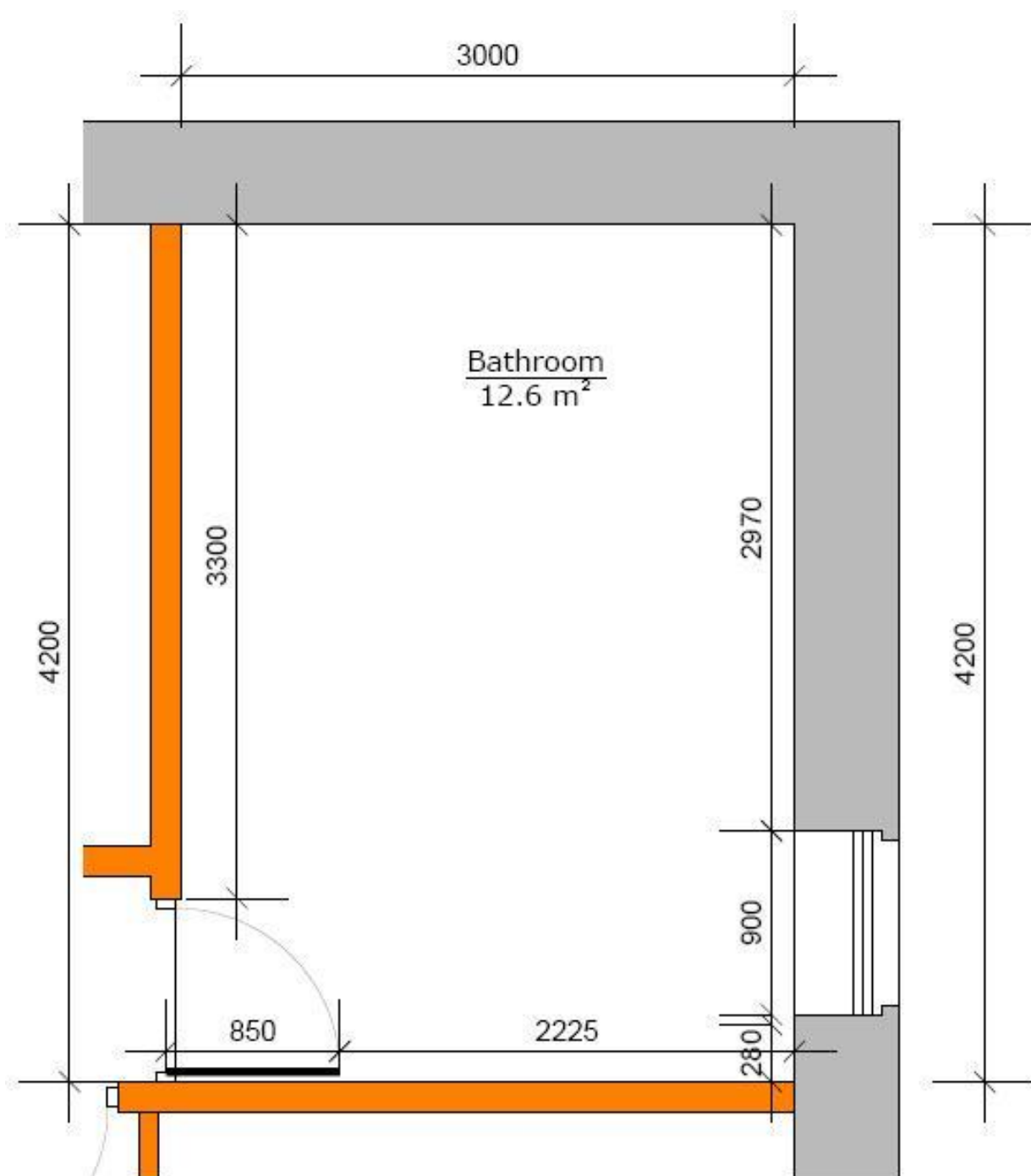
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APPENDICES

APPENDIX 1. Bathroom floor plan.

APPENDIX 2. Questionnaire “Eesti kodu kujundus ja interjööri disain”. Original version

Tere, mina olen Liina Kimmel. Õpin Soomes Seinäjoen Ammattikorkeakoulus mööblidisaini. Hetkel teen oma lõputööd teemal „Emotional bathroom, to Estonian family home“. Oleksin tänulik, kui leiaksite 10- 15 minutit neile küsimustele vastamiseks (vastused peaksid lähtuma teie endi kogemustest). Äitähh.

Kuidas Eesti kodud erinevad teistest riikidest, disaini ja interjööri lahenduste poolest? Mis on erilist ja tüüpilist?

Millised on põhierinevused traditsioonilise ja modernse Eesti kodu vahel? Silmas pidades elemente, värve, vorme.

Kui avatud ja julged on inimesed tänapäeval uute disainilahenduste suhtes?

Kas oldakse kinni detailides ja kaunistuste ning nipsasjade paigutamises endi kodudesse?

Kas eestlaste puhul üritatakse sageli kodudesse tuua naturaalseid toone ja looduslikke materjale, et luua tihedamat kontakti loodusega?

Kas eelistatakse oma kodudes pigem külmi või sooje toone?

Millised on levinud toonid: •köögis •elutoas •magamistoas •vannitoas?

Mis on viimaste aastate jooksul kodude interjööri disainis muutunud?

Kui kõrgelt on hinnatud vannitoad? Kas peatakse tähtsaks vannitoa olemust ja selle kujundust ning sisustust?

Mõned näited valitsevatest interjööri disaini hetketrendidest kodudes.

Lisainfo ja soovitusel

**APPENDIX 3. Questionnaire “Eesti kodu kujundus ja interjööri disain/
Interior design in Estonian homes”. Translated version**

Hello, I am Liina Kimmel. I’m studying furniture design at Seinäjoki University of Applied Sciences in Finland. At the moment I’m working on my final work, with a title “Emotional bathroom, to Estonian family home”. I would be grateful if you could find 10- 15 minutes time to answer to these questions (answers should accord to your own experiences). Thank you.

How do Estonian homes differ from other countries about design and interior design solutions? What is unique and what is typical?

What are the main differences between traditional and modern Estonian home? Keep in mind elements, colors, forms.

How open and brave are people nowadays for new design solutions?

Are people stuck in details and decorations and placing fancy trimmings in their homes?

Does an Estonian often try to bring natural tones and materials into their homes, to create a closer contact with nature?

Which tones in homes are more preferred, cold or warm?

What are the common tones in: kitchen, living room, bedroom, bathroom?

What has changed in home interior design with the last couple of years?

How highly are bathrooms valued? Do you consider bathroom existence and its interior design important?

Some examples of current interior design trends in homes.

Additional information and recommendations

APPENDIX 4. Interview with current Estonian family. Original Version

K=kõik

V=vanemad

E=ema

I=isa

L=lapsed

- Millistes riikides olete käinud? (K)
 1. Milline Teie poolt külastatud riik on jätnud Teile kõige sügavama mulje?
 2. Miks?
 3. Milliste riikide kultuur jätab/ on jätnud teid üksiküheks?
 4. Miks?
 5. Puhkusel olles käite palju muuseumides ja vaatamisväärsustega tutvumas, või meeldib teile rohkem puhata ja „rahulikult võtta“?
- Hobid ja harrastused. (K)
 1. Millist sporti telekast vaatate?(kui vaatate) (K)
- Palju on teil abikaasaga ühesid ja vendi? (V)
- Kas Teie perekond oli jõukas, võrreldes übruskonnas asuvate noortega Teie lapsepõlves? (V)
 1. Oli Teil palju mänguasju? (K)
 2. Millised olid Teie lemmik mängud ja lelut? (K)
- Kas teie peres esineb kellelgi sagedasi tervisehäireid? Kui jah siis milliseid? (E)
- Kas teil käib kodus palju külalisi? (E)
- Kas olete traditsiooniline perekond, tähistades palju pühaid ja tähtpäevi ühiste ettevõtmistega? (E)
- Toidupoes käies eelistate eestimaisesid või välismaiseid tooteid? (K)
- Valmistate kodus palju süüa? (K)
 1. Armastate katsetada ise valmistada erinevaid toite või on teil olemas omad kindlad retseptid, mida sööte ja pidevalt kypsetate?
- Veedate kodus palju aega? (K)
- Kui palju on teil olnud erinevaid eluasemeid? (K)
- Meeldib teile ise kodus midagi kujundada dekoreerida? (K)
 1. Meeldib teile käsitöö?
- Meeldivad teile loomad? (E)
 1. On teil koduloomi?
- Meeldib teile käia looduses? (K)
- Kuidas te ise oma uut vannituba ette kujutate? (K)
- Igapäevased toimingud, mida vannitoas tavaliselt läbi viite? (K)

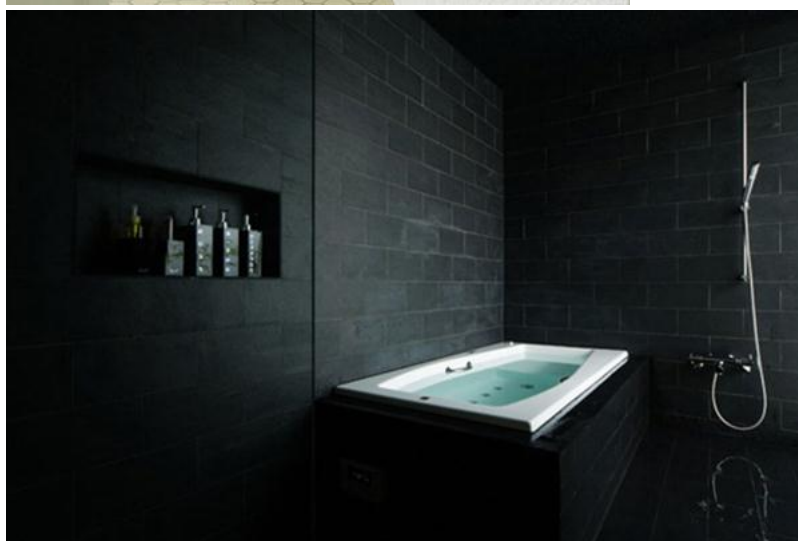
Kas võiksite järgmised vannitoad paigutada meeldimise järjekorras, alustades parimast. P6hjendage, mille alusel tegite valiku(vormid, värvid, yldmulje jne):



1.



2.



3.

4.



5.



APPENDIX 5. Interview with an Estonian family. Translated version

- In which countries have you been?
 1. Which one of them has left a deepest impression
 2. Why?
 3. Which country's culture hasn't impressed you much?
 4. Why?
- Hobbies and activities.
 1. What kind of sport do you watch from TV?(if you watch any)
- Do you and your husband have many sisters and brothers?
- Was your family wealthy in your childhood, comparing with local families?
 2. Did you have many toys?
 3. Which were your favorite toys and games?
- Does anybody in your family have a frequently occurring disorder? If so then what kind?
- Do you have many visitors in your home?
- Are you a traditional family who celebrates lot on anniversaries and holidays by doing something together?
- Do you prefer national food or foreign products when doing groceries?
- Do you cook a lot at home?
 1. Do you like to prepare different kinds of new meals yourself, or you have certain dishes you normally do?
- Do you spend a lot of time at home?
- How many previous housing have you had?
- Do you like to decorate or design something at home?
 2. Do you like handcraft?
- Do you like animals?
 3. Do you have any pets?
- Do you like to visit nature?
- How do you imagine your future bathroom?
- Everyday activities your doing in bathroom?

Could you please rearrange these bathrooms by the order of liking and describe your decision with a few words.

APPENDIX 6. First collage

APPENDIX 7. Second collage

APPENDIX 8. Third collage

APPENDIX 9. Concept nr. 1

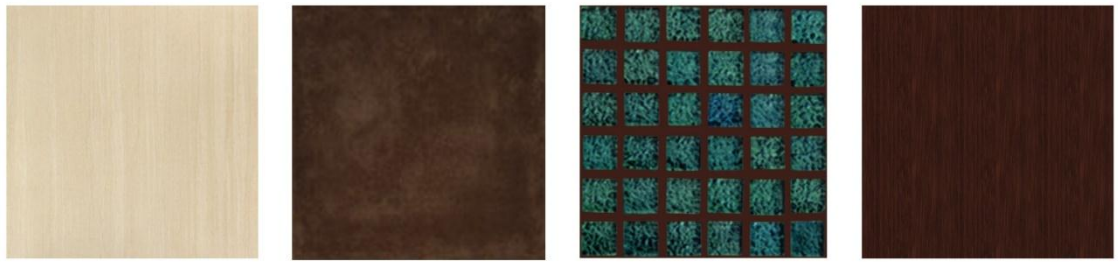




List of Sanitary Ware and Fixtures

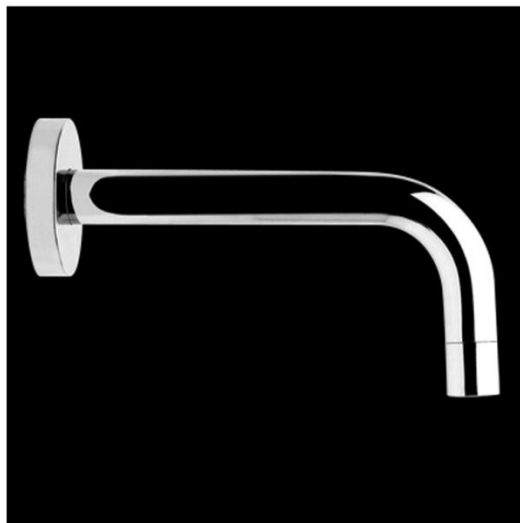
Concept	Concept nr. 1
Sanitary ware and fixtures	
Toilet	Antonio Lupi Abol
Washbasin	Toscoquattro Concerto Countertop basin
Bath	Hoesch Scelta (with furniture panel)
Bath and shower mixer	Gessi Quadro 15037
Handshower	Gessi Quadro 15109
Showerhead	Gessi Quadro Showerhead 14333
Washbasin mixer	Gessi Quadro 13303
Basin mixer	Gessi Quadro 15106
Toilet flush	Grohe Nowa Cosmopolitan
Mirror	Boffi Universal
Counter Top and Unit	Toscoquattro Quattro
Bathroom accessories	Agape Surf Soap dispenser and base
	Axor Massaud Wallhook
	Axor Massaud Towel Bar
	Axor Massaud Toilet Brush
	Axor Massaud TP holder
Tiles	
Flooring	Mahagony hardwood flooring
Wall tiles	Chromatic Fagoon Toppstiles
	Grupo Halcon Winnipeg Crema
Paint	none

Collage of Used Materials on the Wall and on the Floor



Sanitary Ware and Fixtures

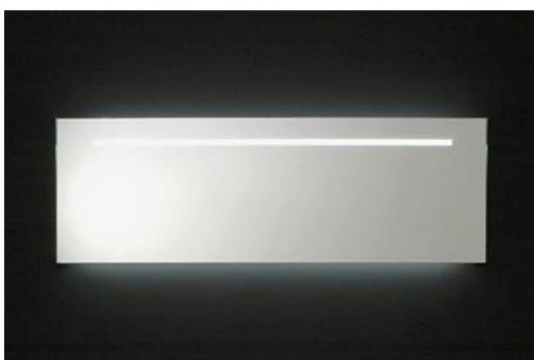
Gessi Quadro Grohe Axor Massaud



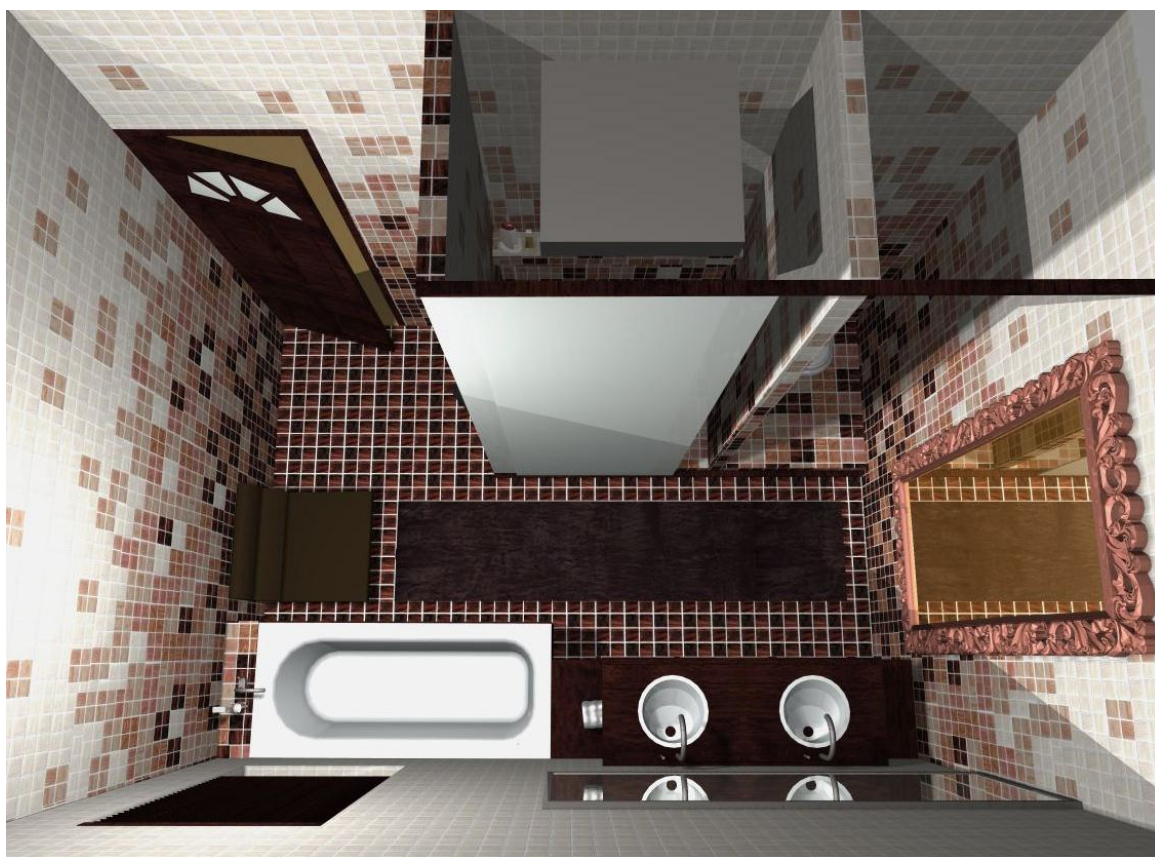
Toscoquattro Concerto
Toscoquattro Opera
Boffi Universal



Antonio Lupi Abol
Agape Surf
Hoesch Scelta



APPENDIX 10. Concept nr.2





List of Sanitary Ware and Fixtures

Concept	Concept nr. 2
Sanitary ware and fixtures	
Toilet	Duravit Darling
Washbasin	Duravit Onto
Bath	Duravit Puravida (with furniture panel)
Bath and shower mixer	Axor Massaud 4- hole rim mounted
Handshower	Axor Starck handshower
Showerhead	Axor Starck ShowerHeaven 720x720mm DN20
Washbasin mixer	none
Basin mixer	Axor Starck thermostate module
Toilet flush	Grohe Nowa Cosmopolitan
Mirror	Agape Narciso
Counter Top and Unit	Duravit Onto
Bathroom accessories	Agape Surf Soap dispenser and base
	Axor Urquiola Face Cloth Hook
	Axor Urquiola Toilet brush
	Axor Urquiola TP holder
	Wall mirror with hand made chopper frame (special order)
Glass doors and wall	Vitrealspecchi Madras Eco-Sat Mate
Tiles	
Flooring	Bizassa La Gemme GM 20.51
Wall tiles	Bizassa La Gemme GM 20.10; 20.11; 20.20; 20.29
Paint	none

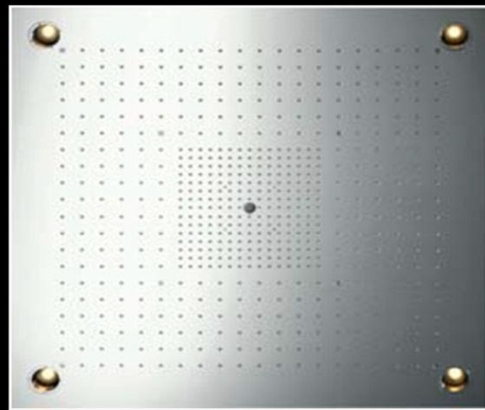
Collage of Used Materials on the Wall and on the Floor



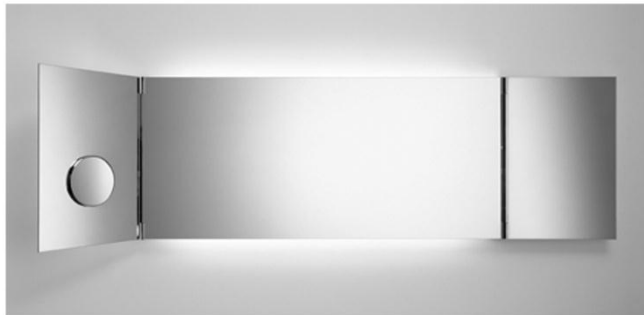
Sanitary Ware and Fixtures

Axor® Starck ShowerCollection
Axor® Massaud
Axor® Urquiola

Grohe



Duravit
Barcelona Chair
Agape



APPENDIX 11. Concept nr. 3



List of Sanitary Ware and Fixtures

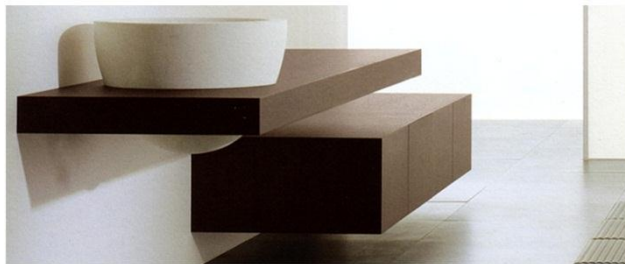
Concept	Concept nr. 3
Sanitary ware and fixtures	
Toilet	Inax Regio
Washbasin	Castello Countertop basin OVB1
Bath	Castello Imperia Cappuccino
Bath and shower mixer	Gessi Mimi 24971 golden
Handshower	Gessi Mimi 31119 golden
Showerhead	Gessi Mimi Oriental 31251
Washbasin mixer	none
Basin mixer	Gemmi Mimi 31233 golden
Toilet flush	none
Mirror	Duebi Italia Prestige PRO4P
Counter Top and Unit	Boffi I Fiumi & Universal
Bathroom accessories	Nameeks Sissi Gedy TP holder golden
	Nameeks Sissi Towel holder golden
Glass doors and wall	Vitrealspecchi Madras Eco- Sat
	Rattan Vase Basket Large
	Brown Sheep Rux (special order)
Tiles	
Flooring	African wenge hardwood flooring
Wall tiles	Petracer Savana Crocodile
Paint	Laura Ashley Vanilla Paint

Collage of used materials on the wall and on the floor. Includes washbasin and bath, also countertop materials



Sanitary Ware and Fixtures

Boffi
Inax Regio
Rattan



Duebi Italia
Castello



Gessi Nameeks Sissi

